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## IN THE MAGAZINES

The June magazines are not prolific in art interest, but present some specially notable articles. In the *Century*, William M. Chase, under the super-scription "The Two Whistlers," recounts, delightfully, recollections of a summer with the greater etcher. "There were two distinct sides to Whistler," he says, "each one of which he made famous. One was Whistler in public—the fop, the cynic, the brilliant, flippant, vain and careless idler; the other was Whistler of the studio, the earnest, tireless, sober worker, a very slave to his art, a bitter foe to all pretense and sham, an embodiment of simplicity almost to the point of diffidence, an incarnation of earnestness and sincerity of purpose." Mr. Chase describes this dual personality with clearness and precision, drawing in words a striking portrait of Whistler the genius. In the same magazine a brief but interesting account of René Gilbert, a French artist who has won much distinction as a pastelist, is given, together with four reproductions of his work. The *Scribner's*, in the Field of Art, publishes a short illustrated article on "The Art of the Book-Plate," by Frank Weitenkampf, Curator of Prints in the New York Public Library; and, in the body of the magazine, an alluring description of "Skagen, the Danish Painters' Village in Jutland," by Edith Rickert. An article entitled "A Certain Criticism of Art in America" is contributed to the *North American Review* by Charles H. Caffin, who finds himself in agreement with Gutzon-Borglum in regard to the lack of "reverence, sincerity, and individuality" in the current art of this country. The cause of this condition, he states, is submersion in "machines political, commercial, and social." Possibly the warning is timely, but Mr. Caffin seems to confuse New York with America. "The Architecture of New York's City Colleges," the fourth paper of a series, by Montgomery Schuyler, is the leading article in the June issue of the *Architectural Record*, and goes to show that New York at least can boast of some fine

buildings within this category—buildings designed with apparent sincerity and calculated to inspire reverence. The leading article in the *International Studio* is on the work of J. Q. A. Ward by William Walton—a tribute well deserved. In the English section of special interest is an illustrated article by Henri Frantz on Harpignies's charcoal drawings. In *The American Architect* of June 8th is found a significant article on "The Decorative Possibilities of the Small Bronze Figure," by J. Scott Hartley, Secretary of the National Sculpture Society. "The Use of Flowers in Education" is the subject of an excellent paper contributed to *The School Arts Book* by John Cotton Dana; and in *The American City* is noted an article of special interest on "New Street Lighting," by E. Leavenworth Elliott. Recent numbers of *L'Art et les Artistes* contain some extremely interesting and well illustrated articles—Auguste Rodin's prose poem on the Venus de Milo, for example,—a hymn of praise to this masterpiece of Grecian Art. An appreciation of the work of George Desvallieres will prove of interest to those who have read his ardent defence of Henri Matisse. An article by Arsène Alexandre on Maurice Denis "un peintre mystique au XXth siècle" reveals a new note among the French decorators.

## BOOK REVIEWS

THE DEVELOPMENT OF MODERN ART. BY JULIUS MEIER-GRAEFE (with over two hundred illustrations). Translated from the German by Florence Simmonds and George W. Chrystal. G. P. Putnam's Sons, New York.

There are a few rare books on art which may be called "illuminating," inasmuch as they enable us to perceive new beauty in many things. We do not necessarily agree with the writers, very often we distinctly disagree, as with some of the opinions held by Meier-Graefe in his profoundly suggestive work, *The Development of Modern Art*; not one of the most recent publications but of continuing interest.

A German Agnostic, he sweeps aside